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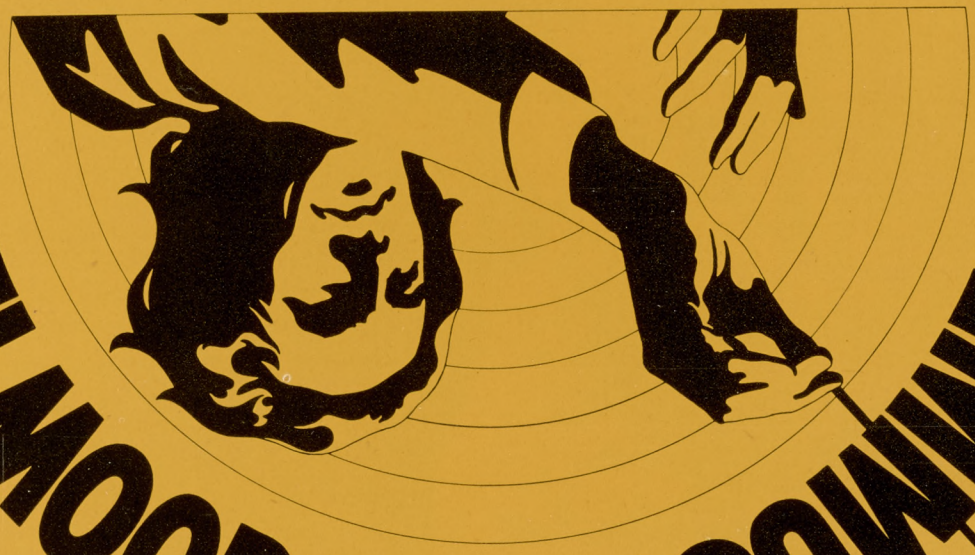
HOLLYWOOD BOWL SUMMER '72

50TH BIRTHDAY SUPERSEASON



HOLLYWOOD BOWL SUMMER '72

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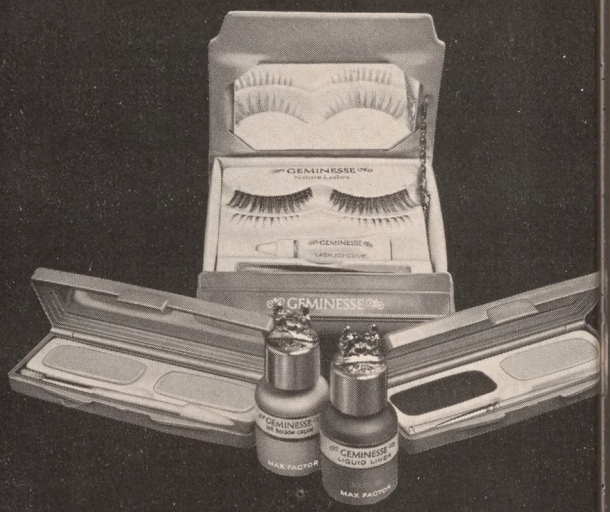

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HOLLYWOOD BOWL SUMMER '72
50TH BIRTHDAY SUPERSEASON
ERNEST FLEISCHMANN, Artistic Director

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ZUBIN MEHTA, MUSIC DIRECTOR

Dates, programs and artists subject to change.

	TUESDAY 8:30 PM	THURSDAY 8:30 PM	SATURDAY 8:30 PM
JULY	**11** **A Verdi Happy Birthday Celebration** Cast includes Jessye Norman, Mignon Dunn, Charles Craig Cornelis Opthof, Harold Enns, Douglas Lawrence, and the L.A. Master Chorale. Verdi: "Aida" (concert performance) **James Levine, conductor**	**13** **Watts & Levine: The Young Giants** Schubert: Overture, Rosamunde Chopin: Piano Concerto #2 Debussy: L'Après-Midi d'un Faune Debussy: La Mer **James Levine, conductor** **Andre Watts, piano**	**15** **Gilbert & Sullivan Thrive (Live)** Donald Adams, Thomas Round, and other top British G & S stars return for a Bowl encore of "The World of Gilbert & Sullivan", featuring excerpts from The Gondoliers, The Mikado, HMS Pinafore, Pirates of Penzance, etc. **Michael Moores, conductor**
	18 **Beethoven Festival—1st Movement** Overture, Leonore #3 Piano Concerto #5 (Emperor) Symphony #4 **Hans Schmidt-Isserstedt, conductor** **Rudolf Firkusny, piano**	**20** **Beethoven Festival—2nd Movement** Egmont Overture Violin Concerto Symphony #5 **Hans Schmidt-Isserstedt, conductor** **Gyorgy Pauk, violin**	**22** **Beethoven Festival—Finale** Symphony #8 Symphony #9 (Choral) Soloists: Ella Lee, Christina Krooskos, Roger Patterson, Douglas Lawrence L.A. Master Chorale **Hans Schmidt-Isserstedt, conductor**
	25 **Romantic Chopin—Rousing Shostakovich** Smetana: Overture, The Bartered Bride Chopin: Piano Concerto #1 Shostakovich: Symphony #5 **James De Preist, conductor** **Jakob Gimpel, piano**	**27** **Brahms Four, Everyone** Richard Strauss: Don Juan Mendelssohn: Violin Concerto Brahms: Symphony #4 **James De Preist, conductor** **Daniel Heifetz, violin**	**29** **Johann Strauss Gala** A Night in Vienna (Prince Orlofsky's Ball): Waltzes, Polkas, Songs and Choruses featuring leading soloists, singers and dancers direct from Vienna's Volksopera. **Heinz Lambrecht, conductor**
AUGUST	**1** **Magical Mozart Festival** Overture, Cosi Fan Tutte Three German Dances, K.605 Piano Concerto #25 in C, K.503 Horn Concerto #4, K.495 Symphony #35 (Haffner) **Lawrence Foster, conductor** **Alfred Brendel, piano** **Barry Tuckwell, horn**	**3** **Viva Italia!** Vivaldi: Summer (Four Seasons) Paganini: Violin Concerto #1 Rossini: Ballet Music from William Tell Verdi: Stabat Mater and Te Deum (Four Sacred Pieces) **Lawrence Foster, conductor** **Itzhak Perlman, violin** **L.A. Master Chorale**	**5** **Arthur Fiedler Presents the Pops at the Bowl** An evening filled with Boston Pops favorites, including: Swan Lake Suite, Burt Bacharach Medley, Carnival Overture, Gershwin's Concerto in F. **Arthur Fiedler, conductor** **Natalie Hinderas, piano**
	8 **The Fantastic Flight** Franck: The Accursed Huntsman Saint-Saens: Piano Concerto #4 Stravinsky: The Firebird (complete) **Lawrence Foster, conductor** **Horacio Gutierrez, piano**	**10** **Tops of the (Classical) Pops** Verdi: Overture, The Force of Destiny Rachmaninoff: Piano Concerto #2 Tchaikovsky: Romeo & Juliet Respighi: The Pines of Rome **Lawrence Foster, conductor** **Rafael Orozco, piano**	**12** **Percy Faith and Oscar Peterson** Easy listening at its best. Two giants of popular music in some of their favorite repertoire. **Percy Faith, conductor** **Oscar Peterson, piano**
	15 **Grand Tour of Europe** Vaughan Williams: Tallis Fantasia Lalo: Symphonie Espagnole Moussorgsky-Ravel: Pictures at an Exhibition **Edo De Waart, conductor** **Silvia Marcovici, violin**	**17** **The Dynamic Dichters** Kodaly: Dances from Galanta Mozart: Concerto for 2 pianos in E flat, K.365 Bartok: Piano Concerto #3 Ravel: Bolero **Edo De Waart, conductor** **Misha & Cipa Dichter, piano**	**19** **A Grand Night for Singing** America's fabulous basso in some of his favorite operatic roles: arias by Mozart and Verdi, plus scenes from Moussorgsky's Boris Godunov with Val Stewart and supporting singers. **Aldo Ceccato, conductor** **Norman Treigle, bass-baritone** **L.A. Master Chorale**
	22 **Virtuoso!** Stravinsky: Scherzo à la Russe, Fireworks Wieniawski: Violin Concerto #2 Rachmaninoff: Symphony #2 **Aldo Ceccato, conductor** **Ruggiero Ricci, violin**	**24** **The Wondrous Beverly Sills** America's beloved Prima Donna in a brilliant program of operatic arias. **Aldo Ceccato, conductor** **Beverly Sills, soprano**	**26** **Tchaikovsky Spectacular!** Piano Concerto #1 Symphony #5 1812 Overture with Fireworks! Cannon! Military Band! **Zubin Mehta conducting** **Paul Schenly, piano**
SEP	**29** **The Planets—and a New Star** Wagner: Overture, The Flying Dutchman Tchaikovsky: Violin Concerto Holst: The Planets **Zubin Mehta conducting** **Mayumi Fujikawa, violin**	**31** **Pianistic Dreams** Schumann: Piano Concerto Berlioz: Overture, Roman Carnival Bartok: Concerto for Orchestra **Charles Dutoit, conductor** **Martha Argerich, piano**	**2** **Rodgers & Hammerstein—Still Going Strong** With renowned soloists Karan Armstrong, Susan Marsee, Perry Price, Richard Fredricks, and the Roger Wagner Chorale. **John Green, conductor**
	5 **The Marathon Hero** Wagner: Prelude & Love Death, Tristan & Isolde Mozart: Piano Concerto in G, K.453 Brahms: Symphony #1 **Lukas Foss, conductor & piano**	**7** **John Browning—James Conducting** Mendelssohn: Overture, Fingal's Cave Symphony #4 (Italian) Prokofieff: Piano Concerto #3 Ravel: Daphnis & Chloe, 2nd Suite **James Levine, conductor** **John Browning, piano**	**9** **All-Star Rigoletto** (concert performance) Sherrill Milnes in the title role, Carol Neblett as Gilda, Jose Carreras as the Duke, plus Christine Weidinger, Claudine Carlson, Roger Patterson, Douglas Lawrence, John Macurdy, and the Roger Wagner Chorale. **James Levine, conductor**
	12 **Piano & Podium** Mozart: Overture, The Marriage of Figaro Mozart: Piano Concerto in B flat, K.595 Mahler: Symphony #1 **James Levine, conductor & piano**	**14** **The Best of Berlioz** Berlioz: Romeo & Juliet (complete) Cast includes Claudine Carlson, John Macurdy, Paul Sperry and the L.A. Master Chorale, Roger Wagner, Director. **James Levine, conductor**	**16** **The Incredible Pops Finale!** Popular favorites including Gershwin's Cuban Overture, Dvorak: 2 Slavonic Dances, Rachmaninoff's Paganini Rhapsody, Liszt's Hungarian Fantasy, Vaughan Williams' Greensleeves, and Handel's Royal Fireworks Music with a spectacular fireworks display. **James Levine, conductor** **Earl Wild, piano**

From Daisy Dell to Superseason

A BRIEF HOLLYWOOD BOWL HISTORY — PART I

WHEN the Los Angeles Philharmonic opens the 1972 Hollywood Bowl season July 11 with Verdi's *Aida,* the event will commemorate, to the very day, the 50th anniversary of the Bowl's first summer symphony concert.

But the Orchestra's association with the Bowl dates back three years earlier, to 1919, when the Los Angeles Philharmonic was founded and when the Bowl real estate was merely a pleasant piece of land known as Daisy Dell and covered with sage and chaparral. Los Angeles had few cultural enterprises at that time, only some light opera and the beginnings of the motion picture industry. So the newly formed Theater Arts Alliance, sensing Los Angeles ripe for cultural development, appointed actor H. Ellis Reed to find a suitable site for a community park and arts center.

Reed and his father, William, stumbled onto Daisy Dell, and reported to the Alliance that the acoustics were splendid. Prominent land owner C. E. Toberman, who was to become directly connected with the Bowl longer than anyone in its troubled, uneven development, joined the Alliance and obtained options for the sixty acre plot. After a year of bickering, the disbandment and reorganization of the Alliance under the name Community Park and Art Association in October 1920, and a 30% price increase in the property, Toberman and E. N. Martin, an attorney, frantically arranged a series of donations, pledges, and loans to cover the increased price of the property (from $47,000 to $65,000).

The new Association elected F. W. Blanchard president, Toberman vice-president, and a young, dynamic piano teacher, Mrs. Artie Mason Carter, secretary. Earlier in 1920, Mrs. Carter had organized an Easter Sunrise Service in Barnsdall Park, where Vermont, Sunset and Hollywood Boulevards meet. The Los Angeles Philharmonic was at that time completing its first season, having been founded by William Andrew Clark, Jr., son of the colorful U.S. Senator and copper baron from Montana and himself an art patron, bibliophile and amateur musician.

Mrs. Carter prevailed upon Clark to donate his orchestra for the Sunrise Service to Community Sing. The overwhelming success of this event prompted Mrs. Carter to plan an even more grandiose Easter Service in 1921 — this time in the "Park," as Daisy Dell had become known. Hugo Kirchhoffer, director of the Community Sing, remarked that the acoustics were naturally good because it was shaped like a "huge bowl." The remark stuck, and soon everyone referred to the "Park" as Hollywood Bowl.

And so in the early dawn of March 27, 1921, the Philharmonic assembled on a crude platform before an enormous crowd gathered in the weeds and grass on the rocky hillsides to inaugurate the Bowl's first Easter Sunrise Service. It was the Bowl's first major event.

Excited by this success, Mrs. Carter began thinking in terms of regular symphony concerts in the "enchanting outdoor theater, at 25¢ a seat." She organized a mammoth fund-raising drive with the zeal of an evangelist, attracting numerous disciples in the form of volunteer ladies' committees through her enthusiasm and dedication.

Thousands of cardboard Penny Banks were distributed to stores, banks and office buildings. A society circus was staged in the Bowl with film stars. Mrs. Carter rang doorbells, solicited pledges, and even sold her diamond ring.

All efforts netted about $20,000, almost enough to defray operating expenses for the first season. A preseason performance of Bizet's *Carmen* paid for temporary wooden seats and benches. And the proceeds from a Hollywood High School production of Shakespeare's *Twelfth Night* paid for the installation of lights.

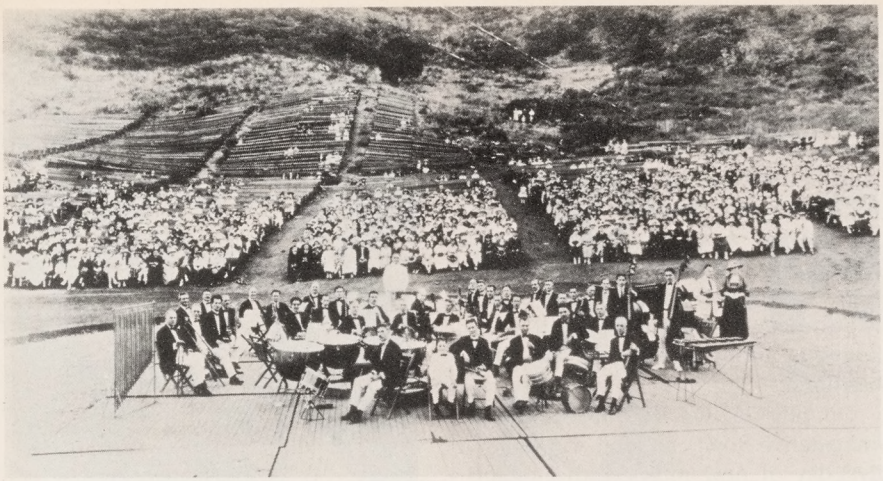
Mrs. Carter's goal of summer concerts was achieved on the balmy evening of July 11, 1922, when the governor of California, William D. Stephens, welcomed the audience of 5,000, with their blankets, pillows, kids and picnic baskets, and officially opened the first Hollywood Bowl season. Los Angeles Mayor George Cryer introduced Dr. Alfred Hertz, conductor of the San Francisco Symphony, who led the Los Angeles Philharmonic in the stirring overture to Wagner's *Rienzi.*

While the initial season's success was encouraging (over 150,000 people attended, and there was no deficit), the second season was threatened by the city's Department of Public Works' plans to repave Highland Avenue over the summer, thereby inadvertently disrupting the Bowl's programs. When pleading with city officials failed, Mrs. Carter resorted to suffragette-like tactics. She and 86-year-old Grandma Wakeman took up battle positions in rocking chairs, complete with knitting, in the middle of Highland Avenue and refused to allow the breaking up of the street. The newspapers came out in support of the women and the city backed down.

In similar fashion, Mrs. Carter turned to Bowl audiences when the mortgage became an ominous threat hovering over the second season. Response was generous. Even William Jennings Bryan contributed $100. With typical flair, Mrs. Carter brought the mortgage to the Bowl and burned it during an intermission to feverish cheers. The next year, 1924, marked two important milestones. Mrs. Carter was elected president of the Community Park and Art Association, which became incorporated as the Hollywood Bowl Association. And E. N. Martin, who had counselled the Association from the beginning, arranged for the debt-free property of the Bowl to be deeded to the County of Los Angeles, perpetually protecting it for the people. A 99-year lease was signed with the Association, and the County then took over the annual $1,500 property taxes which had been a sizable liability for the struggling, non-profit institution.

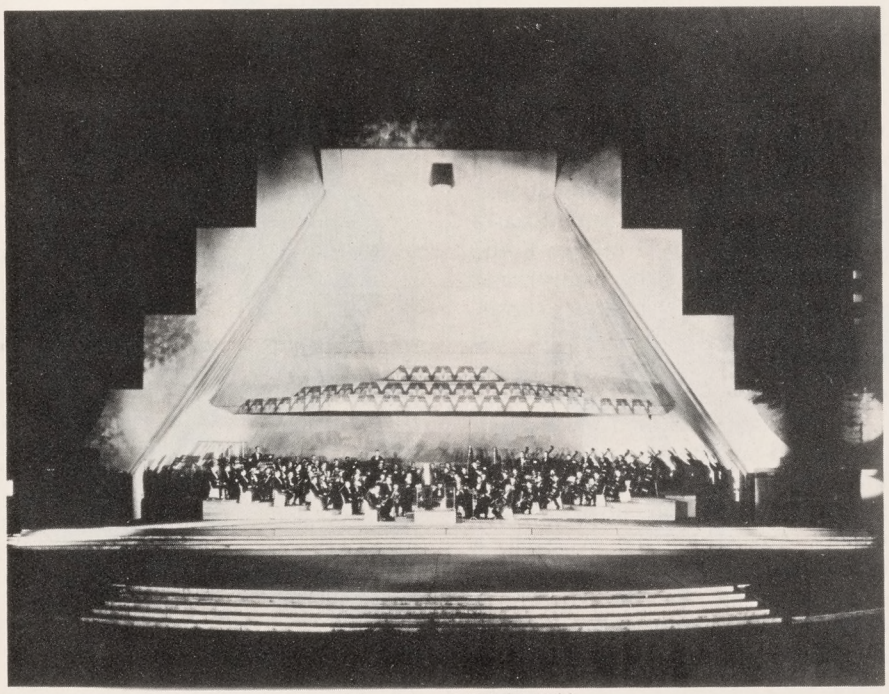
Thus began a new era for the Bowl. As the new landlord, the county appro-

Present shell under construction, 1929.



Orchestra and audience pose for the camera, 1922.

Old Box Office and Gift Shop in Pepper Tree Lane, c. 1935.



Shell designed by Lloyd Wright, son of Frank Lloyd Wright, 1928.

priated $100,000 for modernization. The amphitheater was scooped out, new seats were set in solid concrete and a portable shell was constructed from cement and steel. The early, rudimentary Bowl soon was lost in the transformation.

Unable to reconcile the new image with her purist ideals, Mrs. Carter shocked the community by resigning from the Association in March, 1926.

Shortly afterward, a second giant came to the fore: Mrs. Florence Atherton Irish. She served as the dynamic general chairman of the Bowl association from 1926 to 1929. Under her, the first of many changes on the face of the Bowl began in 1926.

1929 was the year of the Great Depression, and the resurgence of the Bowl's recurring financial problems. By 1932 the situation had become so desperate that the musicians were asked to share in any possible deficit. The deficit was so huge that the Board of Directors issued a formal statement June 12, 1933 admitting that they were forced to cancel their contracts with the orchestra and discontinue all concerts under their management.

Not willing to allow the summer concerts to die, an emergency group, the Symphonies Under the Stars Foundation, was formed to sponsor the 1933 season. Radio executives took over the programming. The results were both musically and financially distressing.

Then, members of the Los Angeles Philharmonic assumed responsibility for the 1934 season and drafted Mrs. Irish as general chairman. She spent more energy than the entire seven-man committee which drafted her and managed to bring off the season without deficit.

Sadly, as that season was beginning, William Clark, founder of the Philharmonic, died. Mrs. Irish promptly began helping to organize the Southern California Symphony Association to assure continuance of the orchestra.

(To be continued in the August/September Program Books.)

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SPECIAL CONCERTS IN A SPECIAL SEASON

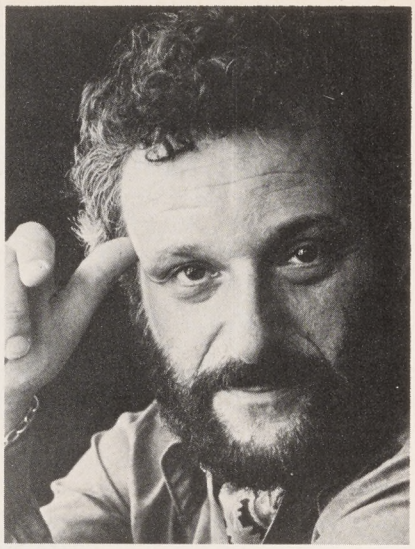
This summer the Philharmonic will present three special non-subscription concerts. A day of avant-garde music with Gerhard Samuel, Wednesday, July 26. The annual Wednesday Family Picnic Concert August 2, featuring Margaret Harris, national music director of *Hair*. And a gala Pension Fund Concert Wednesday, August 30, with Tony Bennett, Zubin Mehta and the Philharmonic.

On July 26, we introduce another imaginative Bowl concept. A provocative day of new music with Gerhard Samuel. It begins at 2 p.m. And continues through the evening. You'll be able to stroll all around the Bowl, experiencing the exciting music of today with members of the Los Angeles Philharmonic and gifted soloists and chamber groups from throughout Southern California. Explore the simultaneous activities taking place in various picnic areas, the box office concourse, as well as on the Bowl stage. The ideal way to discover a universe of new sound and video worlds. Electronic medications, video-tape environments, avant-garde music from around the world. And—lively groups of young dancers and actors. There'll be interesting food, too, from China, France, Indonesia, Mexico, and Russia.

The Wednesday Family Picnic Concert has become one of the Bowl's most pleasant traditions. And this year, on August 2, we have a very special guest. Margaret Harris. Multi-talented composer-pianist-conductor. National music director of *Hair*. Acclaimed guest conductor with the Chicago Symphony and Minnesota Orchestra. And the first woman to conduct the Philharmonic at the Bowl since 1925. Her lively program includes music by Johann Strauss, Smetana, Borodin, Grieg, and Mozart's Piano Concerto in D minor, K.466 (with Miss Harris as the pianist), and that all-time favorite children's classic, Prokofieff's *Peter and the Wolf*. And of course, excerpts from *Hair*. The concert begins at 7:30 p.m.

Finally, a special treat. Tony Bennett. The world-favorite singer makes his first appearance with Zubin Mehta and the Philharmonic at the Bowl on Wednesday, August 30. The occasion: a concert to benefit the orchestra's Pension Fund. Tony Bennett is ready to leave his heart in Hollywood Bowl. And so, we suspect, are thousands of his fans.

See you there.


Gerhard Samuel

Tony Bennett

Margaret Harris

Tickets for Bowl Events

Nothing could be easier than assuring yourself good seats for this year's Hollywood Bowl programs.

Whether you prefer to come early and enjoy a picnic dinner in your own seats, or just to immerse yourself in the Bowl's unrivalled combination of great music and natural beauty, we have made purchasing tickets a pleasure.

Hollywood Bowl tickets are readily available at nearly 300 locations throughout Southern California.

Before tonight's concert, or during intermission, you can buy seats for any of this season's performances. The Bowl's Box Office is open Mondays throughout Saturdays from 10 a.m. to 9 p.m. and on Sundays from noon to 5 p.m.

The Box Office will be happy to honor either your BankAmericard or Master Charge.

In addition, tickets are available at the following locations:

All 130 Mutual Ticket Agencies (627-1248).

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All 50 Liberty Ticket agencies (466-3553).

All Wallichs Music City Stores (462-2181).

To find the location nearest you, call the number listed. Happy listening! □

About Hollywood Bowl

Lost and Found. All lost articles found on concert nights may be claimed at the Operations Office the next morning. Unclaimed articles are kept for 30 days. For information, call 626-5781, extension 660.

First Aid. In case of illness or injury, please consult an usher who will escort you to the Registered Nurse at the First Aid Station.

Small World Patio Restaurant and other Hollywood restaurants cater to Bowl patrons. You may dine and park your car in Hollywood, then take a Yellow Cab or the RTD Shuttle Bus to the Bowl. Specially-marked bus lines operate on all Bowl evenings from Hollywood and Santa Monica Boulevards. After the concert, buses and Yellow Cabs are waiting to conveniently return you to your car.

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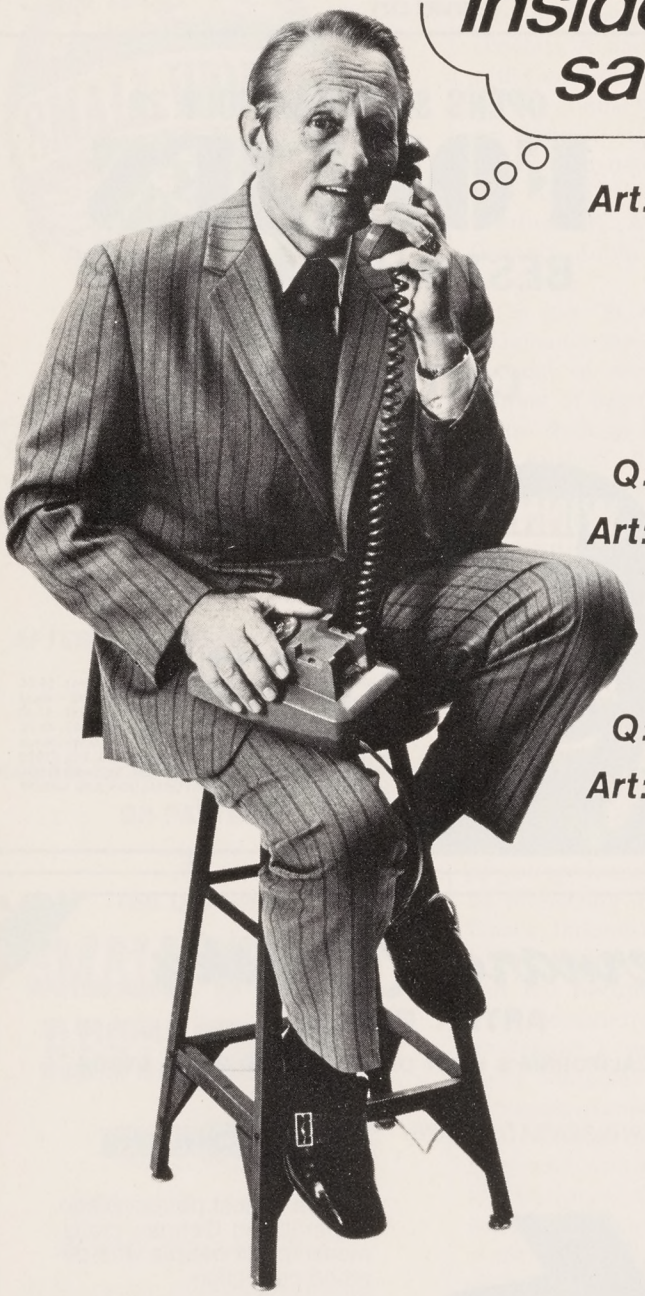

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Today the popular concept of recreation conjures images of active sports: baseball, basketball, swimming or playground games.

There is truth to this concept, but that image is only a small part of the overall meaning of recreation.

The Los Angeles County Department of Parks and Recreation believes that there is considerably more to this critical issue of providing park lands and recreational pursuits than simply passing out balls and bats.

Have you ever strolled in the desert at sunset when golden-red rays sparkle on the sand?

Have you ever hiked through quiet woods and learned from a professional naturalist what ecology really means?

Have you ever paid a visit to the mansion of cowboy movie star William S. Hart, and looked at the art treasures and memories of early motion pictures?

Have you ever hiked through the magnificent rock formations of Vasquez Rocks or the Devil's Punchbowl and seen the wonders Nature can create, given 20 or 30 million years?

These recreational pastimes are available to you today, on lands that Los Angeles County has saved from human encroachment. When it comes to preserving land, we're as concerned about the state of the environment as you are. Hopefully more concerned — because that's our business.

County Parks and Recreation has set aside portions of the desert, wildlife and wildflower sanctuaries, rock formations, nature centers, museums, open space and green, woodsy areas where you and your family can relax and escape your busy pressures.

Even Hollywood Bowl is a Los Angeles County park.

Our parks range from the neighborhood parks with which we are all familiar, to huge "natural" expanses of land which are rapidly disappearing. We believe that this important land must be saved before everything contains only high-rises and hamburger stands.

Yes, it can be costly. As we become more crowded with people, the value of land goes up. It becomes expensive to buy. But the fact that we are becoming ever more crowded makes open, undeveloped land even more important.

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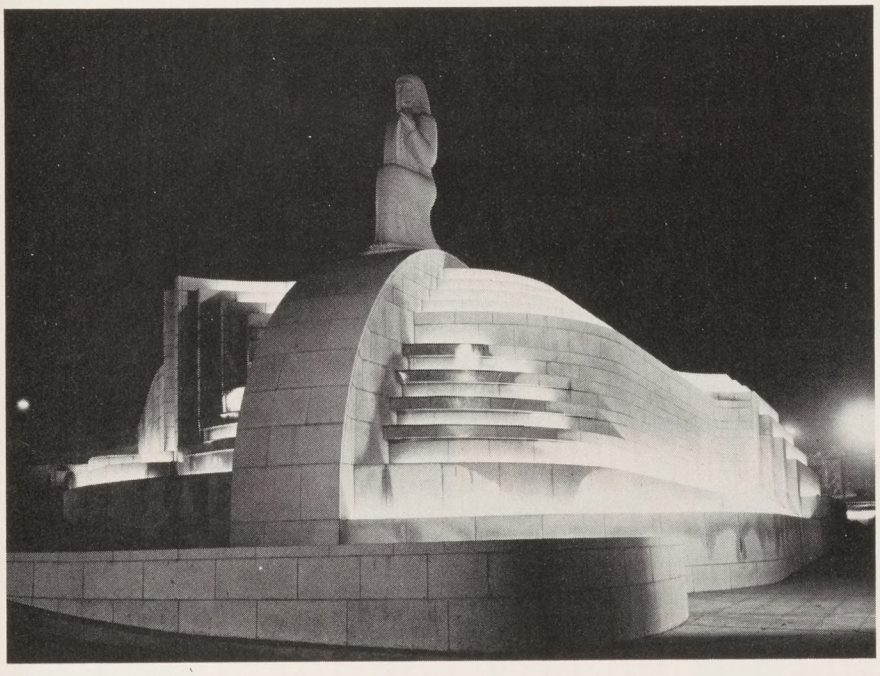

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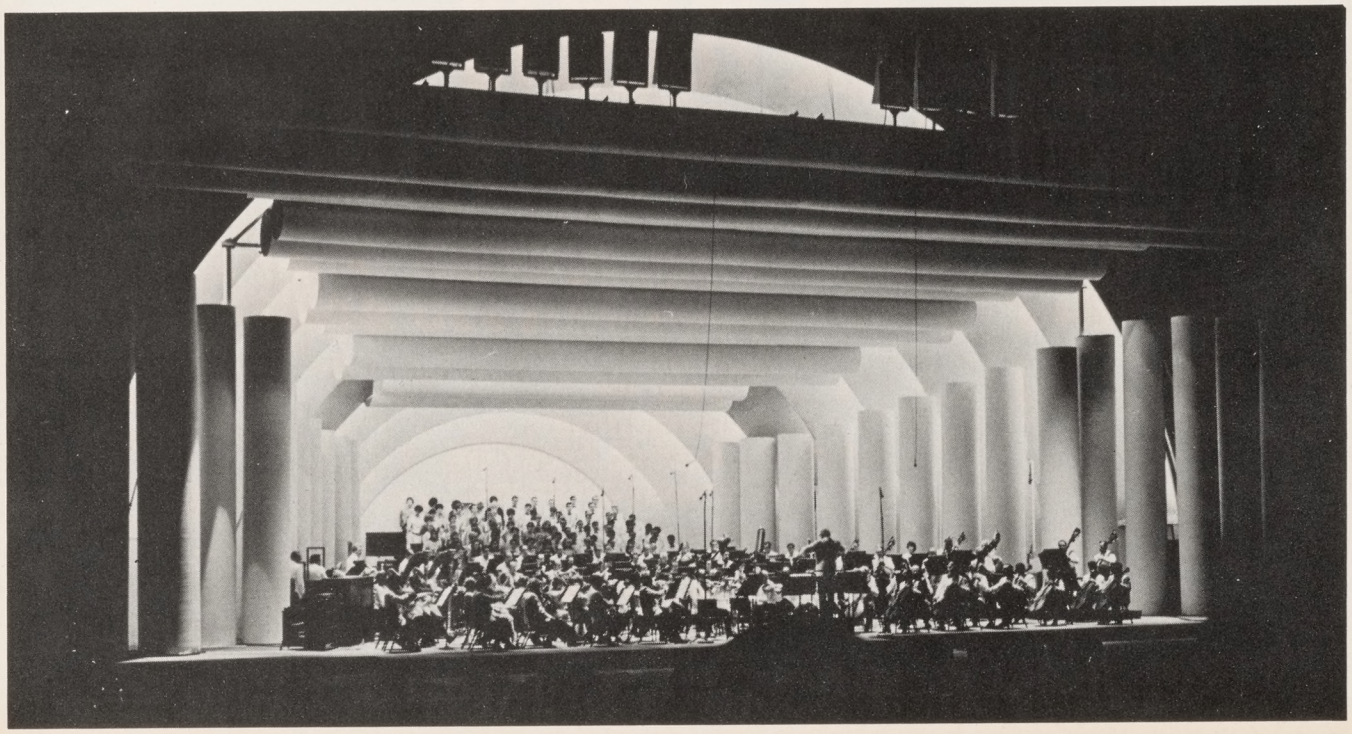

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An enthusiastic group of children enjoying the daily performances at the admission-free Open House programs. Everyone is also invited to drop in on a rehearsal of the Los Angeles Philharmonic.

Rob Bowers, Open House's Master of Ceremonies, begins his third season of entertaining our young audiences with songs and stories.

Now in its fourth annual season, Open House at the Bowl (July 17 through August 25) continues to make community service history. The project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency created by Act of Congress in 1965.

Open House is music, art, puppets, dance, theatre and a chance for children to hear the Los Angeles Philharmonic rehearse. It's entertainment and education — and admission is free!

Approximately 10,000 visitors a week attend these Monday through Friday performances at 9:30 and 10:30 A.M. The festivities are held in three locations: east of the Administration Building, under the Big Tent, and in the Bowl where the orchestra rehearses from 9:30 to 12:00 each weekday morning.

Twenty or more members of the Hollywood Bowl Volunteers assist every day during the six weeks of Open House — hostessing, helping with the children, giving information, guiding visitors to the orchestra rehearsals and welcoming the many guests.

Our audiences come from Southern California and include visitors from around the globe. Groups attending come from such varied sources as foreign exchange programs, libraries, service organizations, day camps and sport camps, scout and campfire groups, hospital programs, county welfare and adoption agencies, church groups, park and recreation groups, and students from more than 300 schools. Countless parents also find that Open House provides a pleasant outing for them and their children. The first year we publicized Open House for people from six to sixty-six. However, we discovered last year our audiences covered an even wider age range — our youngest was two days old!

The Southern California Symphony-Hollywood Bowl Association has an on-going year-round program for young people. Open House is only one of these youth programs. The Los Angeles Philharmonic performs eight Symphonies for Youth at the Music Center, as well as in each of the five Los Angeles County Supervisorial Districts. In addition, the Philharmonic presents a series of free In-School Concerts on numerous school and college campuses. And the popular Family Picnic Concert will be held on Wednesday, August 2.

We strive to open new doors to the world of music and create new audiences for our great symphony orchestra. We hope to duplicate the experiences of a son of one of the volunteers who has come to Open House. Each time he is driven down Highland Avenue, he now says, "There's *MY* Hollywood Bowl."

Mrs. Charles A. Bennett and Mrs. A. Kendall O'Connor, Volunteer Chairmen of children's Open House programs.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Tuesday Evening
July 18, 1972, 8:30 p.m.

HANS SCHMIDT-ISSERSTEDT, Conducting

RUDOLF FIRKUSNY, Piano

LUDWIG VAN BEETHOVEN

Overture, *Leonore* No. 3, Op. 72b

Concerto No. 5 in E flat for Piano and Orchestra, Op. 73 ("Emperor")

Allegro
Adagio un poco moto
Rondo: Allegro
Mr. Firkusny

INTERMISSION

Symphony No. 4 in B flat, Op. 60

Adagio; Allegro vivace
Adagio
Allegro vivace. Trio; Un poco meno allegro
Allegro ma non troppo

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

LUDWIG VAN BEETHOVEN (1770-1827)

Overture, "Leonore" No. 3, Op. 72b

The infallibility of genius is a myth. Our great Beethoven proved this when he composed the breathtakingly dramatic orchestral work designated as the *Leonore* Overture No. 3 to preface his opera *Fidelio*. Not only is the piece too massive and symphonically powerful even for *Fidelio's* heroic theme, but it is absurdly inappropriate music with which to ring up the curtain on the homely opening scene between the opera's ingenue and her oafish boy friend. One can at least understand Beethoven's zeal if not his judiciousness in writing the music. The first Viennese production of the opera in 1805, which used another overture — *Leonore* No. 2 — was withdrawn, a failure after three performances. (The composer apparently had already discarded a *Leonore* No. 1.)

The following year, even while attempting to simplify the opera and its overture, Beethoven, in writing the latter, abandoned himself to the unquenchable dynamism of his creativity. Maintaining the thematic materials of No. 2 — Florestan's air, *In des Lebens Frühlingstagen,* enters by the ninth bar of the introduction; the opening melody of the Allegro is identical; and the trumpet call of liberation is, of course, intact — Beethoven not only does *not* eliminate No. 2's unoperatic grandeurs, but heightens them. The 1806 *Fidelio* performances numbered only two. In 1814, for a more extensive revision of the opera, the composer, seeing the error of his overture ways, wrote a terse, thus more appropriate, orchestral prelude. Amen. This one, known as the *Fidelio* Overture, worked, and is the one generally used. However, the story is not over. *Fidelio* does indeed very often harbor *Leonore* No. 3, not at its beginning, but between the first and second scenes of act two. This tradition, established by Mahler, does not meet with unanimous approval. There are those who prefer their symphonic music in the concert hall — or concert bowl — not in the opera house.

Concerto No. 5 in E flat for Piano and Orchestra, Op. 73 ("Emperor")

Who'd have thought a piano concerto to have so much blood? Certainly not those in the Leipzig audience in 1811, nor their Viennese counterparts in 1812, who, respectively, heard the first performances of Beethoven's Fifth Concerto. What an astonishment the bravura, cadenza-like opening must have been; concerto entertainment had never been like this. With bold defiance of convention, Beethoven begins with a fortissimo chord from the full orchestra. This draws a torrent of arpeggios, trills, scales and octaves from the unaccompanied soloist, and the procedure is repeated two times before the orchestra alone embarks on an exposition of the movement's main materials. In the Fourth Concerto, completed in 1806, with its quiet, short piano solo opening, Beethoven had already gently broken Mozart's and his own concerto tradition. But clearly the *Emperor's* intentions are to shatter gracious concerto formalism once and for all, to expand the medium's scope to *Eroica*-like proportions (the *Emperor* and the Third Symphony are, perhaps symbolically, in the same E-flat key), and to enlarge the solo instrument's capacity for musico-pianistic grandeur.

All this the concerto achieves handsomely, and Beethoven's accomplishment is the more impressive when we consider that it was not meant as a solo vehicle for himself as the first four concertos had been. Neither in the Leipzig premiere nor in the first performance in Vienna was Beethoven at the keyboard; in the latter city his student, Carl Czerny, was entrusted with the solo part. In fact, the composer was not known ever to have played the *Emperor* in public. Nor did he affix the title to the piece, although heaven knows it is eminently appropriate for a work with the heroic power of the outer movements and the exalted devoutness of the slow movement.

Symphony No. 4 in B flat, Op. 60

The fourth of Beethoven's symphonies always has suffered a fate approaching anonymity. Schumann in a poetic allusion called the Fourth "a slender Greek maiden between two Norse giants." It has become obvious that Beethoven's larger public prefers Norse giants to slender Greek maidens. Yet the work is no less a splendid example of compositional expertise than Beethoven's other sunny symphonies (Nos. 1, 2, 6 and 8). And it was balm for the composer, for its writing provided him with an emotional respite he apparently needed. In 1806, the profound disappoinment of the failure of *Fidelio* (in its second version) could have played havoc with the bristling Beethoven temperament. But somehow the anger was spent when, dropping for a time his labors on the Fifth Symphony, he took up the work of and completed the present composition.

Nothing in the symphony suggests the fist-clenched composer damning the fates for his growing deafness, for *Fidelio's* importunities, or for any number of real or imagined persecutions — nothing other than the minor-keyed introduction. But it is as if the clouds of gloom are there only to show by what powers the master can dispel them. And how Beethoven banishes the somber mists! Without a bit of subtlety but with Haydnesque playfulness the violins lunge, fortissimo, into an introductory figure before taking off, soft as you please, on the movement's buoyant main theme.

Romain Rolland has called the Fourth Symphony a love song, an expression of the composer's affection for Therese von Brunswick. If there be any overt evidence of that speculation, it can be seen in the dreamy slow movement. With interpretative license one could fasten a yearning heart-beat onto the opening rhythm which then permeates the entire movement. In any case, the juxtaposing of clear-eyed songfulness with the irregular rhythm is arresting and finally provocative when, at the end of the movement, the timpani take up the "heart-beat" just before the fortissimo final chords. The scherzo is unusual only in that there are more repetitions of the main section and the trio than Beethoven had before allowed himself . . . main section; trio; main section; trio; main section. (He liked the scheme and used it in later symphonies.) The finale is about as happy a symphonic place as Haydn or Mozart ever dreamed of. It just happens to be pure Beethoven.

HANS SCHMIDT-ISSERSTEDT was born in Berlin in 1900. Today he ranks among the world's most distinguished conductors, especially renowned for his concert performances and recordings of the works of Mozart and Beethoven. He revealed a gift for music at an early age as a violin student, but soon realized his true love lay in orchestral work: as a composer, and as a conductor. In 1923 he graduated with a doctorate from the Berlin Academy of Music, where he studied composition with Franz Schreker, an influential opera composer. Schmidt-Isserstedt's first conducting experience came in directing opera at the theatres of Wuppertal, Rostock and Darmstadt. During this time he also composed prolifically, writing many orchestral works, songs, chamber music and a full-length comic opera, *Hassan Wins*. In 1935 Schmidt-Isserstedt was named first conductor of the Hamburg Opera, and eight years later was appointed director of the Berlin State Opera. At the invitation of British occupation authorities in 1945, Schmidt-Isserstedt formed the NDR Symphony Orchestra from among a select group of expert instrumentalists (many former members of the Berlin Philharmonic) who were available in Hamburg immediately after the cessation of hostilities. In an amazingly short time he had built his new symphony into a first-rate organization, which has been invited to such international music festivals as those of Berlin, Athens, Baalbek, Cologne, Portugal, Montreux, Venice and Edinburgh. He led the group in the first concerts presented by a German orchestra in Paris and London after the war. In 1961 the NDR Symphony became the first organization from Western Europe to tour the Soviet Union since World War II. Two years later, they made their first United States tour. In addition, Schmidt-Isserstedt has made extensive guest appearances throughout the world, in such important capitals as Berlin, Paris, London, Rome, Stockholm and Moscow, as well as in Australia, South America and Africa. Since making his American debut in 1961 with the Philadelphia Orchestra, he has found time to guest conduct in Los Angeles, Chicago, San Francisco, Minneapolis, Toronto, Ravinia, and twice at Hollywood Bowl.

For biography of Rudolf Firkusny, please see p. 17.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Thursday Evening
July 20, 1972, 8:30 p.m.

HANS SCHMIDT-ISSERSTEDT, Conducting

GYORGY PAUK, Violin

LUDWIG VAN BEETHOVEN

Overture to "Egmont," Op. 84

Concerto in D for Violin and Orchestra, Op. 61

Allegro ma non troppo
Larghetto
Finale: Rondo
Mr. Pauk

INTERMISSION

Symphony No. 5 in C minor, Op. 67

Allegro con brio
Andante con moto
Scherzo: Allegro
Finale: Allegro

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

LUDWIG VAN BEETHOVEN (1770-1827)

Overture to "Egmont," Op. 84

The *Egmont* Overture is part of the incidental music Beethoven wrote for Goethe's tragic drama in 1810. The freedom-loving composer fell easy prey to the spirit of the story. He saw in Egmont, a Netherlands nobleman of the late 16th century, those high moral qualities he had no trouble in attributing also to himself. Beethoven's historic alter-ego was a martyred leader in his country's fight against Spanish tyranny, a man who struggled against fate and overwhelming oppression. Egmont dies a hero's death, but not before a vision of triumphant liberty appears to him. (Had not Beethoven seen a vision that freed him from the depths of a depression that engulfed him when deafness became a fearful reality?)

With the lofty passions of the drama stirring him to the core of his being, Beethoven constructed an overture that is a superb tone poem, terse and vividly descriptive. A slow introduction contains a rhythmic statement in the low strings that attains muscular emphasis in its later, faster incarnation. The Allegro that is the main theme seethes with urgency, pressing forward with the Fifth Symphony's three-shorts-and-a-long rhythm, here at a faster pace. The introduction's opening, now assertive, heralds a second theme whose tenderness is suggestive of Clärchen, Egmont's beloved. The overture's materials are all propelled to a mighty coda which bursts with the triumph of Egmont's (Beethoven's) vision of victory over evil.

Concerto in D major for Violin and Orchestra, Op. 61

Beethoven's noble Violin Concerto is only one of the composer's many masterworks completed or in the flush of preparation in 1806, a year that had no equal in fertility in his creative life. What a richness of productivity: Symphonies (Nos. 4 and 5), the revised *Fidelio,* chamber and piano works, the Fourth Piano Concerto. And tonight's concerto, which might never have seen the light of day had the composer not promised his friend Franz Clement, first violinist and conductor at the Theatre-an-der-Wien, a new vehicle

for public performance. We have more reason to be thankful to Clement than Beethoven did, for the violinist's premiering of the work on Dec. 23, 1806, left much to be desired. It is said he not only played it without rehearsal, but added a touch of vaudeville to the occasion by performing — between the first and second movements — a sonata of his own, on one string with the violin turned upside down. How not to gladden a composer's heart.

Understandably, the concerto was not the success it should have been, and indeed it did not come into its own until 1844, when the 13-year-old prodigy, Joseph Joachim, played it in London under Mendelssohn's baton. How remarkable that a veritable child should have perceived and revealed the stature of this aristocratic work, a concerto whose musical splendors are never compromised to mere technical display. There are manifold difficulties, to be sure, but the most pressing of them have more to do with purity of expression and the achieving of the music's placid grandeur than with showy finger work.

The first movement's simple but strong nature is revealed immediately in the five rhythmically even timpani taps, a unit that pervades the movement; and in the clear-eyed, unprepossessing main theme, first stated in the winds. The slow movement has a transcendental beauty, the solo's embroideries like some Olympian musings. The finale smiles and beguiles, asserts its share of bravura, and exits with a bit of rakish humor that is only the last of the concerto's abundant Beethovenian joys.

Symphony No. 5 in C minor, Op. 67

It could easily be assumed that the raging, imperative Fifth Symphony was written in a paroxysm of temperament, in the white-hot heat of super-human inspiration. But this is not so. The first performance of the Fifth was on December 22, 1808, yet the earliest sketches are attributed to 1800-01. True enough, these sketches barely hint at the finished product, but the concept was in mind before the writing of the Third ("Eroica") Symphony, and grew even while other works were conceived and born. What a mighty concept. What a magnificent materialization. The dramatic momentum of the symphony's first movement never fails to grip the emotions; the proud majesty of the second movement's two themes and their variations to bring comforting assurance; the mysticism of the Scherzo to stir awesome wonder; and the triumphant finale to evoke a sense of the magnificence of man and the universe.

Having observed all this, one can only weep with the composer at the ineptness of the symphony's first performance on an incredibly long all-Beethoven program. From reports, the evening was a nightmare. Beethoven complained that "it had been impossible to get a single full rehearsal for all the pieces," and even he contributed to the bedlam by goofing in the piano part of the Choral Fantasy. Though not immediately taken up by the public, the Fifth was not long in winning its place. Now of course it is possibly the most famous piece in the symphonic literature, its opening three-shorts-and-a-long motif as notoriously familiar in the Western world as the Mona Lisa's smile.

To each listener of the work goes the choice of mental images and emotional vibrations; the compositional facts about it are many and relevant. The motto theme or its rhythm is virtually ever-present throughout the first movement; it is in the announcement of the contrasting second theme and even in that latter melody's accompaniment. It leaves the stage during the second movement but makes a dramatic appearance in the Scherzo, where the motto rhythm is an innovative presence—well-behaved classical symphonies did not send ideas from one movement to another. The repeat of the Scherzo, coming after a bumptious trio initiated by cellos and basses cavorting in overlapping sentences, also defies tradition by not coming to a full close. Instead, a hushed passage has timpani throbbing as the violins recall the Scherzo theme, take a fragment of it and build to a tremendous outburst which is the heroic main theme of the final movement. There seems no containing the extroverted grandeur now, and for emphasis Beethoven added three trombones, a contrabassoon and piccolo — their first appearance in a classical symphony. But the exultant thrust is arrested when the motto rhythm, in its Scherzo manifestation, returns in a master stroke of dramatic inspiration. The spectre is routed quickly enough, but not until it has made its ironic presence felt, a presence which intensifies the incomparably muscular bombast of the triumphant ending.

RUDOLF FIRKUSNY, since making his American debut 36 years ago, has made annual tours of the United States in addition to 26 tours of Europe, 13 of South America, 12 of Mexico, three of Israel and two of Australia. He has played with virtually all the world's major orchestras and conductors, and at such renowned music festivals as Hollywood Bowl, Aspen, Edinburgh, Marlboro, Robin Hood Dell, Salzburg, Tanglewood and the Blossom Festival. Firkusny was born in Czechoslavakia in 1912. When he was only six he enrolled at the State Conservatory at Brno, where he met Leos Janáček, the most decisive influence on his early development. Janáček refused to give piano lessons to the boy, as he was opposed to the exploitation of child prodigies; he did teach him composition, however, as well as a great deal about the essentials of music. When Firkusny later studied with Vilem Kurz, Artur Schnabel and Joseph Suk, he was already a musician of balanced judgment, and an accomplished pianist. Throughout his career, Firkusny has been extremely active in prosyletizing for the works of Czech composers (Dvořák, Smetana, Janáček, Novák, Suk, Martinu, among others). In 1941 he presented the first performance in America in sixty-five years of Dvořák's Piano Concerto. In 1956 he gave the world premiere of Martinu's Fourth Piano Concerto. And on October 22, 1968 Firkusny performed a Carnegie Hall recital in honor of the 50th anniversary of the founding of the Czechoslovak people. Recently he recorded Janáček's complete works. Firkusny, who has been an American citizen since 1938, has frequently appeared in recital and on recording with violist William Primrose.

GYORGY PAUK. Since becoming the youngest student ever at the Franz Liszt Academy in his native Budapest, Gyorgy Pauk has emerged "over the past few years as one of the finest violinists on the international scene" *(Chicago Daily News)*. While at the Academy, Pauk studied with Ede Zathureczky, Leo Weiner and Zoltán Kodály, progressing so rapidly that he made his professional debut when he was fourteen. This performance led to engagements throughout Eastern Europe and numerous first prizes in prestigious international competitions. In 1956, while only 20, he won the International Paganini Competition in Genoa. The following year he emerged as first prize winner in the Munich Sonata Competition, and in 1959 received the Premier Grand Prix in Paris' grueling Jacques Thibaud-Marguerite Long Competition. Pauk settled in London in 1961, and has since appeared in innumerable concerts with top British orchestras. He has concertized in Australia, New Zealand, the Middle and Far East, South Africa, Europe, and North America. Pauk made his American debut with the Chicago Symphony in 1970 and his first extensive U.S. tour the following year.

LOS ANGELES PHILHARMONIC

Zubin Mehta, Music Director

Saturday Evening
July 22, 1972, 8:30 p.m.

HANS SCHMIDT-ISSERSTEDT, Conducting

ELLA LEE, Soprano

CHRISTINA KROOSKOS, Contralto

ROGER PATTERSON, Tenor

DOUGLAS LAWRENCE, Baritone

THE LOS ANGELES MASTER CHORALE
Roger Wagner, Director

LUDWIG VAN BEETHOVEN

Symphony No. 8 in F, Op. 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di minuetto
Allegro vivace

INTERMISSION

Symphony No. 9 in D minor, Op. 125 ("Choral")

Allegro ma non troppo, un poco maestoso
Molto vivace; Presto
Adagio molto e cantabile; Andante moderato
Allegro assai (Vocal Quartet and Chorus)

Hollywood Bowl Carillon Theme by Elinor Remick Warren

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NOTES BY ORRIN HOWARD

LUDWIG VAN BEETHOVEN
(1770-1827)

Symphony No. 8 in F major, Op. 93

Some eleven years before he finished carving out that mighty monument that is the Ninth ("Choral") Symphony, Beethoven whittled a deceptively simple, charming toy as his eighth work in the symphonic form. The F-major Symphony may mask its consummate skill and even its satire behind a rather frivolous façade, but it is no less a masterpiece simply because it is a reluctant one. That the composer could endure the crush of increasing deafness, could still come meddling in the tawdry love-life of his brother Johann in Linz, and at the very same time (1812) come up with this delectably happy piece, is a wonder to contemplate.

Somehow, Beethoven's own public did not revel in the symphony's surpassing wit or relish its formal Hadynesque bluster. His critics thought the Eighth "too small." Further, they complained that it lacked classical logic for, after all, it had no slow movement. In its place, Beethoven puckishly inserted an Allegretto scherzando where a serious movement was expected, and insisted upon its being uncompromisingly trivial in the bargain. And for a third movement following this playful bit of Beethoven-foolery, a leisurely da capo minuet, the old-style kind the composer had abandoned after the Second Symphony, further served to irk and confound listeners for years after the symphony's first performance in 1814.

As late as 1827, a critic of *The Harmonicon* in London wrote "Beethoven's Eighth Symphony depends wholly on its last movement for what applause it obtains; the rest is eccentric without being amusing, and laborious without effect." It is true enough that the finale rather breaks away from the preceding three movements and grows to astonishing proportions. At the point where it could be brought to an end, the movement is only a little more than half-way through. And if that first half alone would be impressive, the large, vaultingly joyous coda makes a mountain out of a nice enough musical hill.

Symphony No. 9 in D minor, Op. 125 ("Choral")

Few composers deserve or can bear up under the kind of exclusive exposure given Beethoven this week at the Bowl. The "museum piece" designation which some contemporary observers fasten onto any but newly composed works is nonsense if it be made to apply to the bulk of the Bonn master's output. The immediacy and trenchancy of his music disavow mere years. His larger than life heroics are at once super-human and magnificently earthy, and they speak with undiminished forcefulness to contemporary audiences as surely as their substance transcends almost two centuries of social and musical change.

No single work exemplifies the unique Beethoven musico-moralistic legacy better than the Ninth Symphony. The theme of triumph through struggle, already propounded mightily in the Third and Fifth Symphonies, the *Leonore* Overture No. 3, the *Egmont* Overture and *Fidelio,* attains epic proportions here. Cosmic forces are at work throughout the symphony, and particularly in the first movement, a section whose expansiveness and fierce strength are miraculously contained within a classical structure. In fact, only in the revolutionary choral finale and its introduction, and in the order of the movements, does Beethoven violate tradition. He accomplishes the former with inspired intuitiveness, the latter with artistic purposefulness. In placing the Scherzo immediately after the first movement and before the slow movement, thus reversing the classical order of inner movements, there is redoubtable logic. The frenzied outcry that leads into the choral finale would be deprived of its essential power if it followed the boundlessly exuberant Scherzo rather than the sublime Adagio.

Beethoven knew exactly what he was about, although the writing of the choral finale caused him great anguish. (Just as the singing of its extremely difficult parts produces the same effect upon choruses and vocal soloists.) Indeed, in the summer of 1823, after having worked in earnest on the symphony since 1817, he seemed to have rejected the idea of the choral ending and made a sketch for an instrumental one instead, which was eventually used in the A minor Quartet, Op. 132. But he had long wanted to set to music Schiller's poem, *Ode to Joy,* and the stroke of genius which finally determined its appropriateness within the exclusively instrumental domain of a symphony could have occurred only to the 19th century's supreme individualist.

Once having definitely decided that in the end (of the symphony) was the word and the word was Schiller's, there remained the problem of when and how to introduce the voices. Beethoven's solution is urgently dramatic and innovative: his recalling of themes from the first three movements before initiating the vocal parts became the basis for the later 19th century's preoccupation with the cyclical use of materials. The entire finale process is remarkable. The frantic outburst that shatters the celestial mood of the Adagio is interrupted by a recitative for cellos and basses whose motif the baritone eventually enters with. The thematic remembrances are fleeting but telling; the recitative banishes each emphatically. After the Adagio vision, a hint of the choral theme is given by the winds; finally this well-loved "Joy" theme is presented in its proud entirety, first in unison low strings, then gaining full substance with harmonies and instruments accumulating. But, as if reluctant to introduce the human voice into the symphony, Beethoven repeats the outburst material before the baritone enters at last. Admonishing the orchestra's agitation, he proclaims — in Beethoven's words, not Schiller's — "Oh friends, no more these sounds continue! Let us raise a song of sympathy, of gladness. Oh joy, let us praise thee!"

The choral, solo vocal and orchestral material that follows is in turn fervent, exultant, heaven-storming, contemplative, and strange, the latter when the "Joy" theme marches crazily to, among other instruments, triangle, cymbals and bass drum. After he has extracted the ultimate demonic power from the human voices, Beethoven ends the epical composition instrumentally, allowing a symphonic work's conventional spokesmen the final ecstatic, jubilant say.

WHO'S WHO

ELLA LEE was born in Texas, raised in Los Angeles, and has studied in places as diverse as Bayreuth, Israel and East Berlin. 1964 was the catalytic year in her career. That fall she made her debut with the San Francisco Opera. She was chosen by Zubin Mehta in December to participate in the opening ceremonies of the Music Center Pavilion on which occasion she sang, as she does this week at the Bowl, the soprano solo in Beethoven's Ninth Symphony. A week after her Pavilion appearance the *Los Angeles Times* voted her "Woman of the Year" in music. Since then, Miss Lee has become well known as a recitalist, as soloist with leading orchestras in this country and abroad, and as a regular artist with the opera companies of San Francisco, Chicago, Seattle, Portland and Atlanta.

CHRISTINA KROOSKOS. When Dmitri Shostakovich heard a tape of the recent West Coast premiere of his 14th Symphony, with Christina Krooskos as the mezzo-soprano soloist, he enthusiastically praised "the high quality" of her singing. Shortly afterward she went to Mexico City to sing four more performances of the Shostakovich symphony. Stravinsky has likewise praised Miss Krooskos for her premiere performances of his works. In addition to her many appearances with orchestras in the Los Angeles area, San Francisco, Utah and elsewhere, she sings regularly with the San Francisco Opera and with the opera companies of San Diego and Portland.

ROGER PATTERSON, a native of Southern California, won the Western Regional Metropolitan Opera Auditions earlier this year, and was a top prize-winner in the ensuing National Met Auditions in New York. Patterson is a junior at San Fernando Valley State College, where he has studied voice for the past three years with Dr. David Scott. At the Northridge campus he has performed the roles of Don Jose in *Carmen,* Luigi in *Il Tabarro,* Ferrando in *Cosi fan tutte,* and Fenton in *Falstaff.*

DOUGLAS LAWRENCE is a Los Angeles native who has made an enviable reputation both locally and abroad as a teacher of voice and choral singing and as a performer of leading roles from the operatic and sacred literatures. He has also served as associate conductor of the Chamber Singers at USC, where he earned his master's degree, as a prominent singer in Hollywood's television studios, and recently toured Western Europe and Israel for the U.S. State Department. In 1971 Lawrence sang in the West Coast premiere of Penderecki's *Cosmogony* with Zubin Mehta and the Los Angeles Philharmonic at the Music Center.

Next Week at the Bowl

A superbly gifted young American conductor. The return of one of Los Angeles' favorite pianists. The Bowl debut of an exciting violinist. And a spectacular evening of song, dance and merriment with Vienna's famed Volksoper. All at Hollywood Bowl next week.

James De Preist, the newly appointed associate conductor of the National Symphony of Washington, D.C., last year made his Bowl debut conducting the Tchaikovsky Spectacular to an enthusiastic full house. This talented winner of the Mitropoulous International Conductors Competition will return to direct two Bowl concerts next week.

Joining De Preist on Tuesday will be pianist Jakob Gimpel, for many years a resident of Los Angeles. Long noted for his performances of Chopin, Polish-born Gimpel served as a guest soloist at official celebrations of the Chopin Centennial in New York and in Washington, the former under the auspices of the United Nations. Appropriately enough, he will play Chopin's First Piano Concerto (Gimpel made his Bowl debut in 1942 playing the Second Concerto). De Preist has also programmed the rousing Shostakovich Fifth Symphony, as well as Smetana's lively Overture to *The Bartered Bride*.

On Thursday, a special treat. The Bowl debut of violinist Daniel Heifetz, who last fall made one of the most unusual of all recital tours in this country — engagements at several prisons throughout the nation. A native of Beverly Hills, this 23-year old winner of the Merriweather Post Competition has also made highly acclaimed tours of Europe, Mexico, and Central and South America. He will play the beloved Mendelssohn Concerto. The program also includes Strauss' *Don Juan* and the Brahms Fourth Symphony.

The Bowl stage will be transformed into the Vienna of Franz Lehár and Johann Strauss Saturday, when 60 members of the Vienna Volksoper arrive for their first North American tour. Starring Teresa Stich-Randall and Karl Terkal of the Vienna State Opera, as well as artists from the foremost opera houses in Europe, this spectacular production offers scenes from such favorite operettas as *Die Fledermaus, The Merry Widow, The Gypsy Baron, A Night in Venice* and others. With more than 400 costumes from the dazzling wardrobe of the Volksoper and a brilliant group of dancers, this evening promises to be a rich feast for the ear and eye.

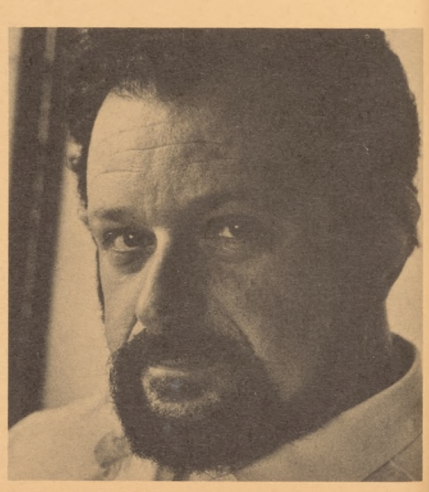
And also next week: a very special bonus. A provocative day of new music with Gerhard Samuel Wednesday at the **Pilgrimage Theater** (*not* at the Bowl, as announced on p. 6). It begins at 3 p.m. And continues through the evening. You'll be treated to electronic environments and an international selection of avant-garde music for instruments and voice. Works by Birtwistle, Boulez, Chihara, Crumb, Schuller, Subotnick, Takemitsu, and Samuel himself. With members of the Los Angeles Philharmonic. Such gifted soloists as Jeffrey Solow, Joel Krosnick and Leonard Stein and the Kinetic Trust Company, an exciting group of dancers and musicians. There'll be interesting ethnic foods, too. Tickets for this arts adventure available at the Pilgrimage Theater on the day of the concert only. The price: a mere $3 for parking, popcorn and a full day's entertainment.

Daniel Heifetz

Teresa Stich-Randall

James De Preist

Jakob Gimpel



Gerhard Samuel

Lukas Foss

Marathons: 3 for Good Measure

Fifteen hours of great music. Five of Baroque music on August 9. Five of Beethoven on August 23. And five of Stravinsky on September 6. Priced at $1.50 for any seat in the Bowl. It's the greatest musical bargain in the city. Or anywhere else, for that matter.

Once again the Los Angeles Philharmonic sponsors three five-hour music marathons themed to a single style or composer. These friendly, relaxed, informal affairs provide audiences of all ages with excellent opportunities to become acquainted with large quantities of great music under congenial circumstances.

Performers include a remarkable assemblage of largely youthful talent, including members of the Los Angeles Philharmonic. Last summer's sensation, composer-conductor-pianist Lukas Foss, will again supervise this year's programs. Foss has taken the Bowl's marathon concept and popularized it in New York during the past season. Similar ventures have been reported as far away as Japan, Italy and Israel.

But the Bowl's marathons remain unique. Enthused Karen Monson in the *Los Angeles Herald-Examiner:* "These summer marathons at Hollywood Bowl are pleasant things, they really are. Take the second one, the Mozart Mini-Marathon, that was held Wednesday evening. People enjoyed it. The intent ones who sat reading until it was too dark enjoyed it. The sun-worshippers in see-through clothes and no shoes enjoyed it. The children probably enjoyed it — even those few who screamed. The picnickers with their fruit and cold drinks enjoyed it . . . The instrumentalists seemed as pleased as everyone else. It was an evening to sit back and relax, to let the music grab your attention sometimes, or let it just float by as the temperature cooled. The atmosphere is wonderfully informal; as I said before, the Bowl should be like this more of the time."

The concerts begin at 6 p.m. and last until around 11. You can come when you like and stay as long as you like. Wander around the Bowl grounds. Relax and enjoy the unrivaled combination of congenial friends, bucolic surroundings, and superb music, superbly performed.

As Orrin Howard phrased it in the *Los Angeles Times,* "a nicer, more progressive format couldn't happen to the huge outdoor concert arena." □

THE PLEASURES OF THE PALATE: Dining and Wining at Hollywood Bowl, and After.

Dinner at Hollywood Bowl's Small World Patio Restaurant will be more of a treat than ever before this summer. Especially for Early Birds. So come early. Park with ease. Relax. Take the time to enjoy a leisurely glass of wine, complimentary with your dinner between 5 and 6:30. Watch our old-time movies, shown 'til 7 P.M. And order something special from the international gourmet menu. Buffet entrees like Baron of Beef, Chicken à la Kiev, Cannelloni Genovese, Shrimp Creole and Virginia-baked ham. Scrumptious pastries.

Or plan the perfect picnic. You can reserve it by phone: Call 87-MUSIC, and let Small World fix you a traditional Hollywood Bowl box supper with all the trimmings. Enjoy it in any of the Bowl's lovely picnic areas or right in your seats. Hollywood Bowl's Small World also offers an extensive selection of wines, beers and champagne. And after the concert, why not drive to Small World's charming restaurant at 1629 N. Cahuenga Blvd. (½ block south of Hollywood Blvd.), and enjoy the delicious champagne supper which is served until midnight. It costs only $3.25 (including champagne) and, who knows, you may even spot some of the Bowl's celebrity performers at an adjoining table.

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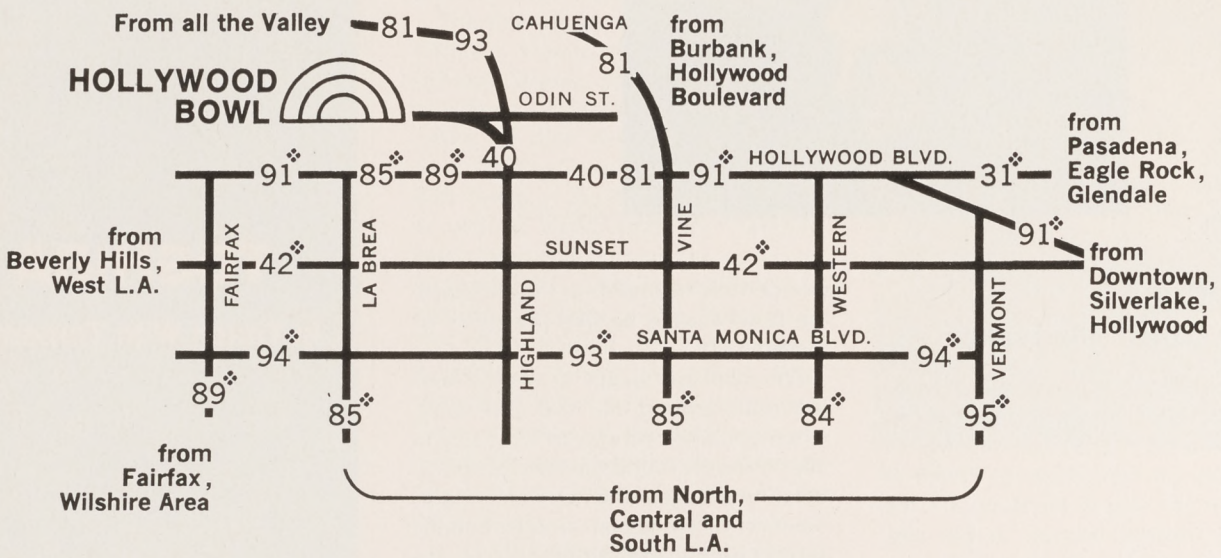

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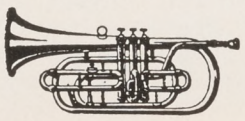
Take Home the Bowl

London Records has just released a superb new stereophonic recording of *Hits from Hollywood Bowl*. Zubin Mehta and the Los Angeles Philharmonic playing the same favorites you have enjoyed time and again at the Bowl. Ravel's *Bolero*. Tchaikovsky's *March Slave*. Suppé's *Poet and Peasant Overture*. The Preludes to Acts I and IV from Bizet's *Carmen*. And the Overture to Verdi's *La Forza del destino*.

All with the unsurpassed combination of brilliant performance and vivid sound we have come to associate with the partnership of Mehta, the Philharmonic and London Records. And the album even includes an appreciative, engaging retrospective of the Philharmonic's 50 years at the Bowl.

So don't leave the Bowl empty-handed. Even when you're unable to be here, you can now recapture the Bowl's festive atmosphere in the privacy of your own home. Simply pick up a copy of this spectacular new recording before you leave the Bowl tonight.

And enjoy!



All Lines Lead to Hollywood Bowl

Avoid the rush to the Bowl this summer. Park in Hollywood, enjoy a leisurely dinner, and ride any RTD Starliner bus marked "Hollywood Bowl" right to the Bowl's main ticket concourse.

Come early and bring a picnic dinner, or call 87-MUSIC and reserve your picnic dinner at the Bowl, a special box supper from the Small World Patio Restaurant. Either way, there's wine and beer available at the Bowl for your added convenience and enjoyment.

Starliner shuttle buses leave from marked bus stops in Hollywood, on Hollywood Boulevard from Gower to Highland Avenues, and on Highland Avenue between Santa Monica Boulevard and the Bowl.

For complete Starliner information, call the RTD at 747-4455.

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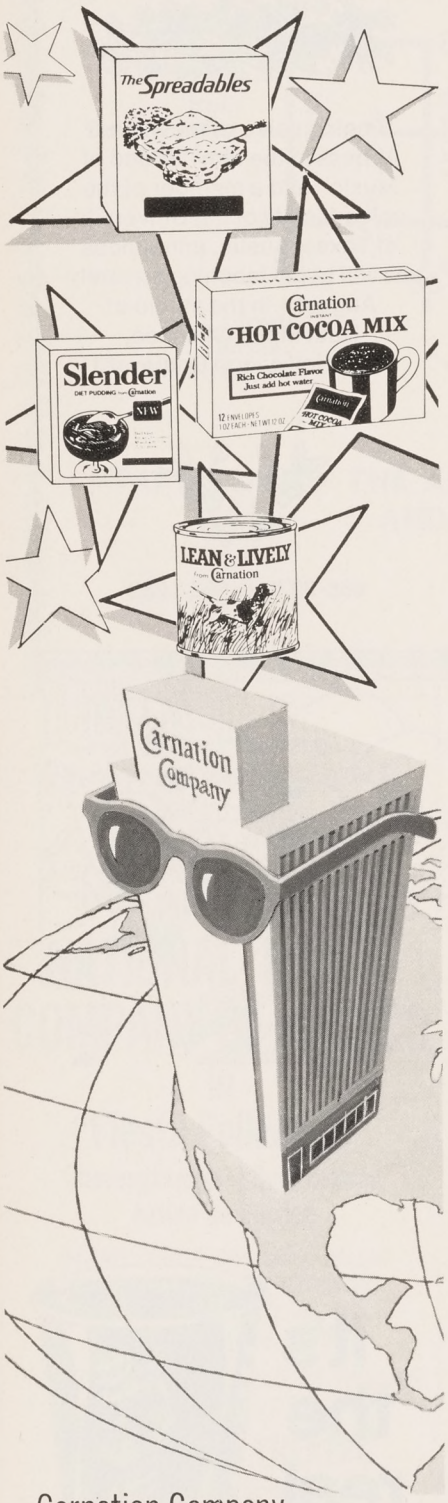

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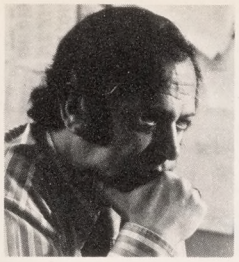

Ernest Fleischmann

Birthday Thoughts and Birthday Wishes

IT IS DIFFICULT for me to realize that this is already the fourth season's programs in the Bowl for which I bear responsibility. Difficult, because it often seems as though I arrived here only yesterday, but also exciting and rewarding, because I feel privileged indeed to be associated with so important a landmark in California's cultural history as the Bowl's 50th birthday.

For this season's opening concert it would have been tantalizingly simple merely to have repeated the program of that first evening, July 11, 1922, when the bearded, efficient, genial Alfred Hertz began by conducting the Los Angeles Philharmonic in Wagner's *Rienzi* Overture. Appropriate, perhaps, but hardly sufficiently festive. No doubt the critical establishment would have nodded approval if we had commissioned one or two pieces for the occasion from one or two living composers. I do not, however, believe that, in this day and age, when great orchestras everywhere are fighting for financial survival, it is right for them to pay out the considerable sums involved in commissioning new music. That, I would submit, is the responsibility of those — such as publishers, commercial managements and impresarios— whose objectives are to wrest a pretty pecuniary profit from their professional activities in music, or those in our government — state or federal — who are elected (and whom we pay) not only to help us run our lives in orderly fashion, but also to help advance the course of our civilization. Let us hope that well before another 50 years have elapsed, the Philharmonic and the Bowl will be given the means to invite the creation of new works from composers able to stimulate, thrill, move, entertain, amuse, uplift, enlighten our audiences in those wonderful and mysterious ways that music, and only music, is able to communicate to people of all ages, races, nationalities.

For this 50th birthday celebration, it seemed as wrong to repeat, as it seemed to present something entirely new (New Music *will* have its Day on July 26 — don't miss it!). Rather, the occasion called for a work that is joyful, dramatic, monumental even, one that is not part of our everyday live musical fare, but popular nonetheless, and one that by its nature, and through at least some of its performers, could tell our audiences something about where we may be going. Mahler's Eighth Symphony (The "Symphony of a Thousand") might possibly have been such a work. Verdi's *Aida* is another. After all, it was written for a celebration. And, by casting in the title role a gifted young American singer making her operatic debut here, and inviting an equally gifted young American musician (whom we admired so much when he came to the Bowl for the first time last year) to conduct it, we are trying to tell our audiences that, more than ever, the Bowl believes in the future of music, in new, youthful, exciting talent, as well as in the accomplishments of those great, wise and mature artists whose performances provide a constant inspiration for the younger generation. We are also using *Aida* and *Rigoletto* (like *Traviata* and *Fledermaus* last summer) to say to you that the Bowl is a place where opera can be brought back to an opera-deprived Los Angeles public — even though, for the present, financial and technical limitations confine us to concert performances of opera. But if the demand can really be shown to exist, we shall surely have to stage opera again in the Bowl, making the best possible use of its natural surroundings, and turn this glorious amphitheatre into California's Verona. For this we need audiences, huge ones, and money, lots of it.

Let us therefore use this 50th birthday season to plant the seeds for a unique open-air operatic tradition at the Bowl. Let us also use it, through what we hope is a season offering rich variety, enjoyment and stimulus to the widest possible public, to say a very warm and sincere "thank you" to our audiences for their support and encouragement. Abler pens than mine have chronicled the achievements of groups of unselfish, public-spirited citizens (among whom some uniquely determined and able ladies were especially prominent) in guiding the Bowl through trials, tribulations and triumphs. The gratitude of every citizen is their due. Let us also not forget the tremendous help, in cash and kind, the Bowl receives from the County's elected officials and their staffs; the enthusiasm, loyalty, and sheer hard labor of all those who work behind the scenes — stage hands, electricians, operations personnel, and countless others — who contribute so much to make the Bowl a place for everyone to enjoy. And then, there are those movers of mountains, the Hollywood Bowl Volunteers, whose selfless devotion is one of the happiest and most constructive examples of truly democratic voluntary work in action — volunteer activity that benefits literally hundreds of thousands of people of all ages, races and creeds. The list, of course, could continue into virtual infinity. However, everyone included in it has one thing in common: their most cherished reward is the true enjoyment of our audiences. That, then, is the Bowl's 50th birthday wish to you: enjoy yourselves, truly.

Ernest Fleischmann
Executive Director, Los Angeles Philharmonic
Artistic Director, Hollywood Bowl

Parking Made Easier: Important Information

Parking at Hollywood Bowl is easier than ever before during this summer's 50th Birthday Superseason.

For the first time, you can reach the Bowl from *both* the Hollywood and Ventura Freeways. You'll avoid traffic on Bowl nights because we've made available Universal Studio's roomy, well-lit lot on the corner of Barham Boulevard and Forest Lawn Drive, right up the street from Warner Brothers. The lot holds more than 1,000 cars and is only a two minute drive from either the Hollywood or Ventura Freeway, and less than a ten minute ride to the Bowl.

For just $1, you can park at the Barham Boulevard lot and ride our free shuttle bus to the Bowl (that's a saving of as much as 50% over parking at the Bowl itself). You'll avoid traffic on your way to and from the Bowl, and our free shuttle bus will take you right to the Bowl's Box Office Concourse. After the concert, the bus will pick you up and you'll be one of the first people in your car and back on the road. What could be easier?

Beginning at 6 P.M. each concert evening, a shuttle bus will leave the Universal lot every ten minutes right up to the 8:30 P.M. curtain. After the concert, just look for the buses marked "Universal Shuttle" at the bus island in the middle of Highland Avenue. The last bus leaves twenty minutes after the end of each concert (for shuttle bus information on non-Philharmonic evenings, or for concerts starting earlier than 8:30 P.M., please call 87-MUSIC).

To reach the Barham Boulevard lot:

Southbound on the Hollywood Freeway: Take the Barham Boulevard off-ramp. Turn left on Barham and drive over the hill. Turn left into lot at the intersection of Forest Lawn Drive.

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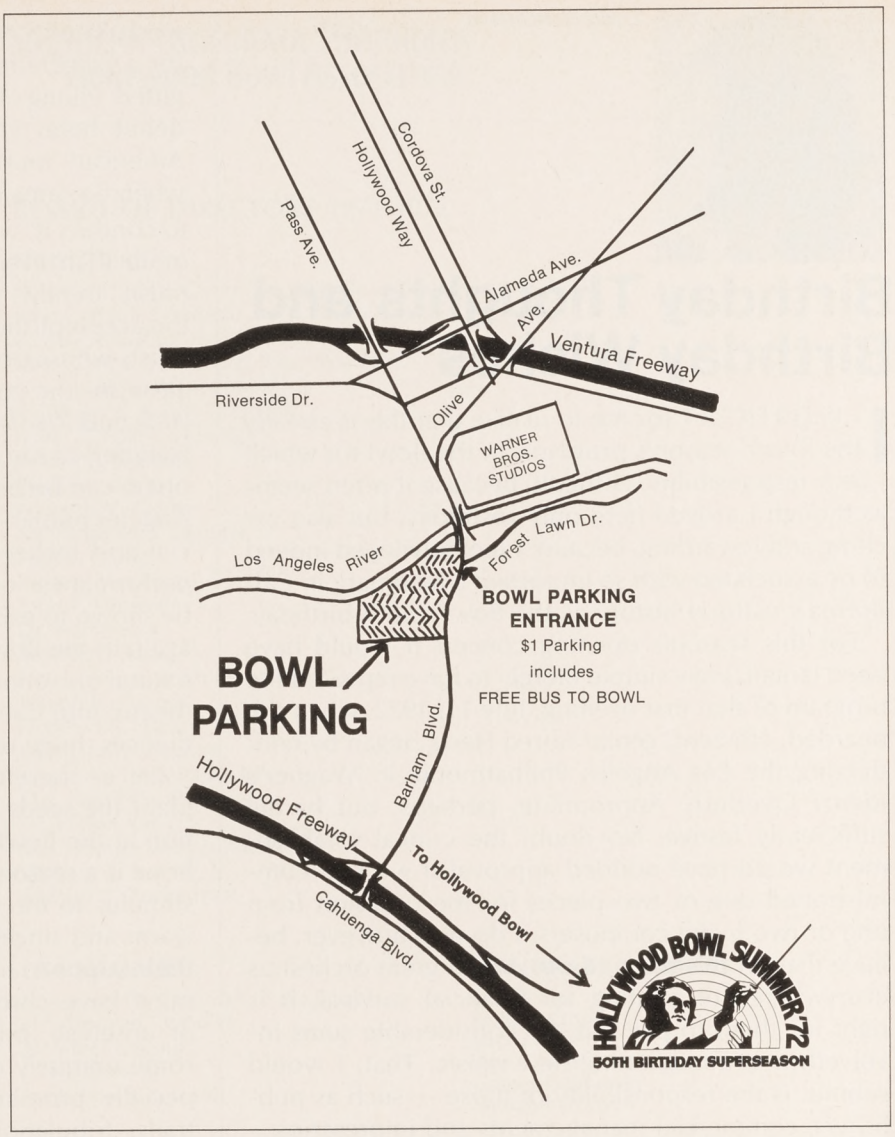

Aircraft Message

"The sweet sound of a smooth running aircraft engine may be music to the ears of a pilot, but to the ears of a music lover attempting to enjoy the concerts presented at the Hollywood Bowl, it is a most distracting noise," the FAA has cautioned pilots.

In a press release, the FAA pointed out, "Cooperation with others, in this case, music lovers, can enhance the public image of pilots. The traditional values airmen place on discipline and the rights of others can now serve as well to make friends in the music world — simply by avoiding flights over the Hollywood Bowl when there is a concert."

"What is really needed," emphasized Arvin O. Basnight, director of the FAA's Western Region, "is a sense of discipline on the part of all pilots — a discipline that respects the rights of others to enjoy the Hollywood Bowl just as they enjoy the right to fly. Please ask your fellow pilots to respect the red searchlight beams that crisscross the exact location of the concert."

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The Southern California Symphony-Hollywood Bowl Association
and Hollywood Bowl Volunteers Present

OPEN HOUSE AT THE BOWL

Performances on the Box Office Plaza: 9:30 and 10:30 am
Weekdays (Monday through Friday) July 17 - August 25

Open House Master of Ceremonies Rob Bowers
with Songs & Stories

JULY 17-21

Tony Urbano Puppet Co.—"The Three Wishes"
Flamenco Talavera-Spanish Dancing Stars
& Guitarist Clark Allen
The Storytellers: Al and Luane

JULY 24-28

Ewe African Ensemble—Songs & Dances from Ghana
Punchinello Players—Musical Theatre & Games
Michael Goodrow—"Singalong"

JULY 31-AUG. 4

Elisabeth Waldo's Pan American Ensemble
"The Silver Bear", from stories by Leo Tolstoy,
directed by Rob Bowers
Chalk Talk: Cartoons by Gary Goddard & Tony Jenkins

AUG. 7-11

Tell Tale Theatre—directed by Jeremy Blahnik of the
Mark Taper Forum
John Arnold Ford's Comic Opera Theatre

AUG. 14-18

Los Angeles Dance Theatre—Dance Encounter II
Sonny Criss' Jazz Quartet: a Child's Introduction to Jazz
Art Workshop—"The Young Masters" & Jack McCorkle

AUG. 21-25

Bob Baker Marionette Theatre—"Fiesta"
East West Players—"Juan", a Filipino Folk Story
Jr. Ballet USA—"Horse 'N Around", a Cowboy Ballet

FOR RESERVATIONS

For your convenience, we will accept preliminary reservations by phone. Please call JOAN REYNOLDS at 626-5781, Ext. 626 or 627.

A group consists of 10 or more. Reservations for Individuals will assure space on Mons., Tues., Thurs., & Fris. only. No reservations Weds. Due to numerous requests, groups will be limited to 2 visits. If there is room, we will be happy to accept additional dates.

PARENTS: Special this summer! Wednesdays of each week will be set aside for you and your children. No group reservations will be accepted on this day.

Bring a Picnic and

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every Monday-Friday, 9:30 to 12 noon at a

Rehearsal of the

LOS ANGELES PHILHARMONIC

CHILDREN: Bring your parents to the Philharmonic's August 2 *Family Picnic Concert* at the Bowl. MARGARET HARRIS conducts, starting at 7:30 pm. Or for information on special HOLLYWOOD BOWL 50th BIRTHDAY CONCERTS for you and your parents, call 87-MUSIC.

1972 Open House at the Bowl

ADMISSION FREE

TWO RETROSPECTIVES GRACE MUNICIPAL GALLERY

Two separate retrospective showings of the work of two esteemed local artists — each in his seventies and each boasting over 50 years each of activity in the art field — emphasize the desire of the still-"new" Los Angeles Municipal Art Gallery to bring further recognition to local artists whose work is outstanding.

Arthur Millier, just short of 80 years of age, has won renown both as artist and critic. He will be represented by his watercolors and etchings of California landscapes from July 12 through August 6 in an exhibition at the Municipal Art Gallery, Barnsdall Park, 4804 Hollywood Blvd. (just west of Vermont).

Septuagenarian Lorser Feitelson, whose work will be exhibited in the Gallery August 16-September 10, has had an unrelenting zest for pictorial exploration. His early work shows his involvement in the forms by Tintoretto and Michelangelo. He realized that art was an on-going process for the first time at the Armory Show in 1913.

Henry Seldis, Art Critic for the *Los Angeles Times,* wrote: "Feitelson is the personification of the vital interest in abstract art that could be found in Southern California as early as the twenties."

When Millier retired as art critic of the *Los Angeles Times* in 1958, after thirty-two years in that position, he was acknowledged as the dean of newspaper art critics. Before assuming the role of art critic, Millier had been a successful artist in the media of pen drawings, oils, watercolors and etchings. He discontinued active etching and painting about 1937 due to the pressure of his duties at the *Times,* but resumed work in 1959, after his resignation from the newspaper and is still creating California landscapes at the age of 79.

Municipal Art Gallery hours are 12 noon to 5 p.m., Tuesday through Sunday. Closed Monday. No admission charge. Phone 660-4254 for gallery information.

THE PHILOSOPHER — etching by Arthur Millier

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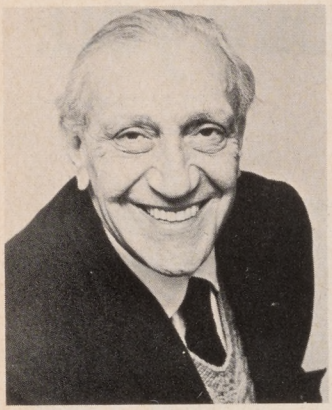
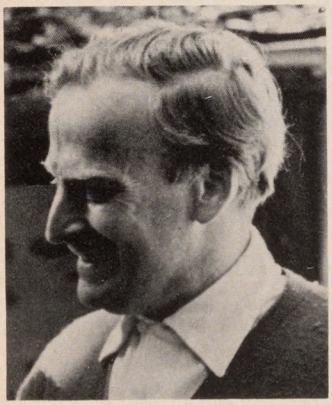

Gregor Piatigorsky

Zubin Mehta

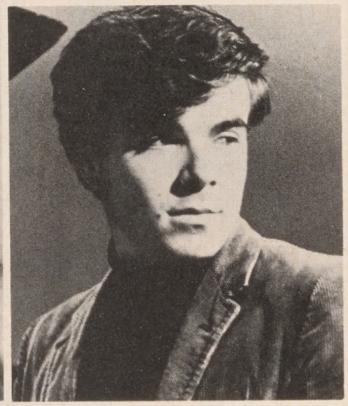
Michael Tilson Thomas

Aldo Ceccato


Yehudi Menuhin

Margaret Price

Lorin Maazel


Misha Dichter

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Zubin Mehta begins his second decade as music director of the Los Angeles Philharmonic in what promises to be the most exciting season in his rewarding partnership with our great orchestra.

Both Rudolf Serkin and Alfred Brendel will play two piano concertos on their programs, Serkin the Brahms D minor and Mozart's Concerto in F, K.459, Brendel the Schoenberg and Mozart's Concerto in E flat, K.271.

And both Brendel and Serkin will offer individual recitals in the new Celebrity Recital series, which also features Isaac Stern and Itzhak Perlman & Vladimir Ashkenazy.

More than 25 distinguished soloists will appear with the orchestra during the coming season.

Celebrated pianists include Vladimir Ashkenazy playing the Scriabin Piano Concerto, Misha Dichter the Brahms Second, and André Watts the Rachmaninoff Third. Three brilliant young pianists make their Pavilion debuts: Los Angeles-born James Fields in Beethoven's Triple Concerto, Rumanian Radu Lupu in Beethoven's Fourth Piano Concerto, and Australian phenomenon Roger Woodward playing both piano and harpsichord in a unique program of Bach, Liszt and Xenakis.

Six outstanding violinists will be featured: Yehudi Menuhin, returning to play the work he introduced to Philharmonic audiences in 1947, Elgar's warmly romantic Violin Concerto; Itzhak Perlman the Dvořák concerto; Isaac Stern Mozart's G major (K.216); Pinchas Zukerman Bartók's Second; and young Japanese sensations Mayumi Fujikawa and Teiko Maehashi the Mendelssohn and Prokofieff First, respectively.

Other superb soloists include the distinguished British mezzo-soprano Janet Baker singing Berlioz' *Mort de Cléopâtre,* Philharmonic co-principal clarinetist Michele Zukovsky playing the Mozart Clarinet Concerto, and Los Angeles cellists Stephen Kates (Shostakovich First), Nathaniel Rosen (Beethoven's Triple Concerto) and Philharmonic principal Kurt Reher (Strauss' *Don Quixote*).

To obtain a complete schedule of the Los Angeles Philharmonic's 1972-73 Season in the Music Center Pavilion, please write: Los Angeles Philharmonic Brochure, 135 North Grand Avenue, Los Angeles 90012.

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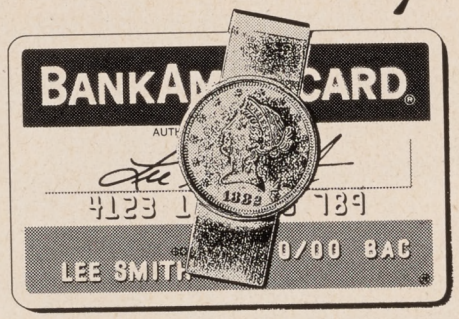

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